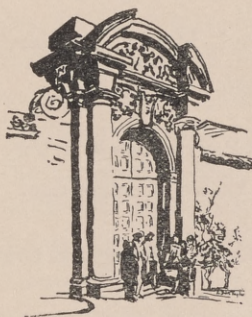


# CALIFORNIA SCHOOL · OF FINE · ARTS



SUMMER SESSION · 1928  
SAN FRANCISCO

## SUMMER SESSION FACULTY

LEE F. RANDOLPH, *Director of the School*: Painting and Drawing from Life; History of Art and Anatomy.

E. SPENCER MACKY, *Dean of the Faculty*: Painting and Drawing from Portrait and Life; Anatomy. Day and Night Schools.

CONSTANCE L. MACKY, *Associated Instructor in the Night School*.

GERTRUDE PARTINGTON ALBRIGHT: Portrait and Figure Painting; Sketch, Composition.

OTIS OLDFIELD: Painting and Drawing; Still Life.

NELSON POOLE: Design and Color.

DONALD FORBES: Crafts.

GOTTARDO PIAZZONI: Landscape Painting; Composition.

RUTH CRAVATH: Sculpture.

ALICE B. CHITTENDEN: Saturday Classes.

ANITA HESTWOOD: Saturday Classes.



# CALIFORNIA SCHOOL OF FINE ARTS

CORNER OF CHESTNUT AND JONES STREETS

SAN FRANCISCO

*Summer Session, June 18 to July 28, 1928*

THE aim of the Summer Session is to offer six weeks of intensive training, with particular emphasis placed on the consideration of vital phases of art study. This is done for the special benefit, first, of Art Teachers who desire in this short period to obtain definite results which will be of practical help in their future work, rounding out and completing their knowledge along certain lines, and also for the advantage of regular students who wish to supplement the courses of study followed during the Winter Session.

The California School of Fine Arts (formerly the Mark Hopkins Institute) was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California.

The Summer Session will be held in the new buildings at Chestnut and Jones streets, on the side of Russian Hill.

Here, amid quiet and picturesque surroundings and commanding an inspiring view of bay and hills, the new home has been erected with ample room for a greatly enlarged School, with north-light studios and sunny gardens, a permanent art-gallery and lecture-hall, and complete modern equipment. Furthermore,

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the plan embraces extensive future additions as the growth of the Art Association and School may require.

**LOCATION:** The present location is easily accessible from all parts of the city and bay region. Cars of the three street-railway systems of the city pass within a block and transfer to all points. These are the Stockton Street Municipal cars, the Bay and Taylor cars of the Powell Street cable line (Market Street Railway Company), and the Hyde Street cars of the California Street cable system. Columbus Avenue, a main highway connecting Market Street with Van Ness Avenue and the Presidio, passes the lower corner of the property. Get off all cars at Chestnut Street.

The Summer Session opens on Monday, June 18th, and closes on Saturday, July 28th, 1928.

No examination or previous instruction is required of students following the Fine Arts and professional courses of study.

Certificate of attendance based upon the work accomplished is issued to students at close of Session.

Units of credit will be given for satisfactory work done in the Summer Session, and to students properly enrolled in the Normal Teachers' Course.

The instruction is individual as well as by lectures and informal talks to the class, and aims to develop accurate observation and a thorough understanding



of form. Students are given every opportunity to advance as rapidly as is consistent with sound training.

Lectures and informal talks on various and vital aspects of art and the History of Art will be arranged during the Session. These will aim to have a direct bearing on the work in hand, and will be illustrated by lantern slides and reproductions of important works of art.

The Library of the School, with its many valuable books on art and art magazines, is open to students.

Simple lunches are served in the School cafeteria at moderate prices for the convenience of students.

The Summer Session tuition fee is \$35.00 for all-day attendance and \$24.00 for half-day attendance, including admission to any of the day classes. There are no additional fees, and the above tuition includes rental of a locker for the six weeks' term.

## REGULAR SESSION

REGULAR SESSION, 1928-1929 (August 16th to May 10th, inclusive): The School will open its Regular Session for the next academic year on Thursday, August 16, 1928.

In addition to the principal courses offered in Drawing, Painting, Sculpture, and Design, the work covers a wide range of subjects in the application of art principles to such professional branches as Illus-

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tration, Interior Decoration, Stage Design and Costume, various Crafts, and Commercial Art. Furthermore, the School offers a four-year Normal Course, training students as art teachers and supervisors for the grade and high schools, and as instructors in private schools.

### COURSES OF STUDY

**LIFE CLASSES:** Painting and Drawing from Life. The study of constructive form as expressed in line, light-and-shadow masses, and in color. The fundamental principles of art, giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to memory drawing.

M., Tu., W., Th., F.: 9 to 12.

*Mr. Randolph, Mr. Macky*

**FIGURE DRAWING AND PAINTING:** The model will be posed both nude and costumed, although other subject-matter may be substituted in particular cases, if found more helpful in developing the inclination of the student. Interesting background for the costumed model will be provided on occasion by the School gardens.

Composition will receive special encouragement; a thorough analysis being given of all the work of the students in this direction.

M., Tu., W., Th.; 1 to 4.

*Mrs. Albright*



CONSTRUCTIVE STILL-LIFE PAINTING AND COLOR STUDY: A special training in the form of color drill for the precise understanding of pigments and their uses. This method is based upon comparative study of abstract and natural objects, and touches fundamental points concerning opposition of color, organization of the surface, and distribution of masses, by means of direct painting in zones. Its object is to stimulate plastic thought in the translation of nature, with prompt decision and scientific rendering.

M., Tu., W., Th.; 1 to 4.

*Mr. Oldfield*

SCULPTURE: The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief.

M., Tu., W., Th., F.; 9 to 12.

*Miss Cravath*

HISTORY OF ART AND COMPOSITION: A course of six lectures will be given during the Session on the history of art and on the general subject of art appreciation. The principles of composition will be particularly brought out, and the lectures will be pro-

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fusely illustrated with analyses of works by masters, both ancient and modern.

Th.; 4 to 5.

*Mr. Randolph, Mr. Macky*

**ANATOMY:** A course of six lectures, comprising a presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. The lectures will be illustrated by drawings, anatomical charts, and living model. Textbook recommended is Arthur Thompson's "Anatomy for Art Students."

Th., 11 to 12—1 hr. lect.

*Mr. Randolph, Mr. Macky*

**SKETCH CLASS:** Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

F.; 1 to 4.

*Mrs. Albright*

**LANDSCAPE PAINTING:** All day Saturday Mr. Piazzoni will conduct a course in landscape painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for serious study of open-air subjects in various



media. Informal talks on landscape composition will be included.

Sat., 9 to 5.

*Mr. Piazzoni*

### SPECIAL SATURDAY CLASS

**PAINTING AND COLOR STUDY:** An understanding of the plastic motive. It is a special professional advantage for those who have no other time to paint with light of day and acquaints one with the principles of color analysis, composition, and theme, necessary for the groundwork of Fine Arts, Decoration, or, simply, intelligent painting for one's pleasure. This class is open to beginning or advanced students, while to men and women otherwise engaged during the week it offers an interesting opportunity for study.

Opening with the Summer Session, the class will continue without interruption through the Regular Session.

The tuition fee is \$5.00 per month; \$1.00 enrollment fee. Ask for details at the office.

Sat.; 1 to 4.

*Mr. Oldfield*

### DESIGN

The object of the Design Department in offering the following selected courses for the Summer Session is to give opportunity to study in an intensive way

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specialized phases of design in its direct application to Interior Decoration, original creative work, and teaching.

**BEGINNING DESIGN:** Covering the basic principles of design from its foundation in geometrical forms and rhythmic construction by a logical progression to original abstractions from nature. Light-dark composition.

Rapid and spontaneous production is emphasized in order to quickly grasp the principles of rhythm and construction and bring about a direct and free way of working.

Th.; 1 to 4.

*Mr. Poole*

**ADVANCED DESIGN:** This class deals with the principles of construction as demonstrated by geometrical form, in its relation to rhythm and harmony.

The advanced students are given the problems of pattern and composition required in the practical application of design to specific areas and shapes.

Fundamental principles of color harmony are taken up in each session, and students are required to work out these problems in conjunction with their other work.

Th.; 9 to 12.

*Mr. Poole*

**HANDICRAFTS:** Offering an opportunity for the application in the various crafts of problems de-



veloped in the Design Classes, especially showing the possibilities of Block Printing and Stenciling.

F.; 1 to 4.

*Mr. Forbes*

DESIGN CLASS — NIGHT SCHOOL: A course in Dark-Light pattern, giving the student a knowledge of the elements of creative design, working for harmonies in abstract line and form, as well as the imaginative interpretation of natural forms. The problems to be developed as block prints, in all-over patterns, and as complete decorative units.

F.; 7 to 10.

*Mr. Forbes*

### SATURDAY CLASSES

The Saturday classes for children, which for many years past have been a successful feature of the School activities, will reopen with the Summer Session and continue without interruption through the Regular Session.

Advantages of such early training have long been recognized, and it is the desire of the School to make these classes of the greatest interest and usefulness in the development of a true appreciation of art and its place in the future life of the individual.

The instructors in the Saturday Class, Mrs. Alice B. Chittenden and Mrs. Anita Hestwood, endeavor to encourage and develop that natural love of chil-

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dren for creative expression in drawing, painting, modeling, and design.

Further detailed information will be gladly given; and parents are invited to visit the School to see for themselves the advantages offered by these courses of study.

(For special Saturday Class in Painting for adults, see page 9.)

Sat. (all day); 9 to 12 and 1 to 4.

Simple luncheon dishes are offered at reasonable prices in the School cafeteria.



NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY. HOURS: 7 TO 10 P.M.

REOPENING MONDAY, JUNE 18TH

THE Night Classes in Painting, Drawing and Design, three nights a week (Monday, Wednesday, Friday), from Life and Antique, will reopen, after a five weeks' vacation, on Monday, June 18th, coinciding with the opening of the Summer Session. It will continue through to the close of the first term, December 22nd, without interruption.

The Night School offers special opportunities to those young men and women who can attend only at night, by providing a course of study that practically duplicates that of the Day School.

In all the classes the instructors emphasize those essentials of imagination, line, proportion, construction, and color, that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the every-day world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing and the use of simple materials is taught by the same instructors who teach the advanced classes.

(For night Design Class, see page 11.)

Class lectures on Artist's Anatomy will be given regularly to supplement the usual individual instruction.

### TUITION RATES

All-Day Classes for six weeks (including locker rental) . . \$35.00

Half-day Classes for six weeks (including locker rental) . . 24.00

These rates include all extra class fees usually charged.

### OTHER TUITION RATES

Night School, per month . . . . . \$ 9.00

Saturday Class, all day, 9 A.M. to 4 P.M. . . . . 8.00

Saturday Class, half day . . . . . 5.00

Special Saturday Class for Adults, per month, 1 to 4 P.M. . . 5.00

Landscape Painting Class (Saturday all day), for six weeks 12.00

Students enrolled for All-day classes have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of \$7.00 for six weeks is made.

An enrollment fee of one dollar is charged for the Night School and Saturday Classes.

Deposit of \$1.50 is required for use of School padlock. This deposit is refunded at close of the Session on return of the padlock.

Rental of Lockers for Night School and Saturday Classes: From June 18th to December 15th, 1928, or for any less period of time, \$1.50, \$2.50, \$4.00 according to size.

Tuitions are payable in advance; no reduction is made for non-attendance, and no tuition fee will be refunded.

The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

*\*\*For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, San Francisco, California.*



SCHEDULE OF CLASSES

MONDAY MORNING:

Life Drawing and Painting. *Mr. Randolph, Mr. Macky*  
Sculpture. *Miss Cravath*

MONDAY AFTERNOON: Figure Painting. *Mrs. Albright*  
Still-Life Painting. *Mr. Oldfield*

TUESDAY MORNING:

Life Drawing and Painting. *Mr. Randolph, Mr. Macky*  
Sculpture. *Miss Cravath*

TUESDAY AFTERNOON: Figure Painting. *Mrs. Albright*  
Still-Life Painting. *Mr. Oldfield*

WEDNESDAY MORNING:

Life Drawing and Painting. *Mr. Randolph, Mr. Macky*  
Sculpture. *Miss Cravath*

WEDNESDAY AFTERNOON: Figure Painting. *Mrs. Albright*  
Still-Life Painting. *Mr. Oldfield*

THURSDAY MORNING:

Life Drawing and Painting. *Mr. Randolph, Mr. Macky*  
Advanced Design. *Mr. Poole*  
Anatomy (11 to 12). *Mr. Randolph, Mr. Macky*  
Sculpture. *Miss Cravath*

THURSDAY AFTERNOON: Figure Painting. *Mrs. Albright*  
Still-Life Painting. *Mr. Oldfield*  
Beginning Design. *Mr. Poole*  
History of Art Lecture (4 to 5).

FRIDAY MORNING:

Life Drawing and Painting. *Mr. Randolph, Mr. Macky*  
Sculpture. *Miss Cravath*

FRIDAY AFTERNOON: Sketch. *Mrs. Albright*  
Handicrafts. *Mr. Forbes*

SATURDAY ALL DAY: Landscape Painting. *Mr. Piazzoni*

SATURDAY AFTERNOON: Painting. *Mr. Oldfield*

